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Autumn of My Heart as The Pioneer of Korean Wave in Indonesia

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Korean Wave;
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Abstract

This Article explored the popularity of Autumn of My Heart as the pioneer of Korean Drama in Indonesia. Before Korean Drama became popular in Indonesian television, other East Asian Drama had gained popularity first. The first Korean drama to appear on Indonesian screens was Autumn in My Heart or better known as Endless Love. Autumn in My Heart is the first instalment of Endless Love Tetralogy which gained popularity in all over Asia. In South Korea, this series received a very positive response from critics and drama lovers, even this series is said to be a pioneer of melodrama stories there. This article found that the popularity of Autumn in My Heart was because this miniseries used the Radway function formula which is reversed between the ninth and eighth functions so that it gave the impression that women are the ones who control men in matters of love. This clearly provided an escape to the desires of Indonesian female viewers who are still haunted by patriarchal culture.

1. Introduction

It is undeniable that the Hallyu or Korean Fewer is the cultural phenomenon that has impact to the world since several years ago and is currently increasingly widespread. The South Korean government legally has regulations for the export of popular culture to create income opportunities.

in the creative industry. South Korean President Kim Young-sam in 1994 declared globalization as the national vision and goal of the development strategy, which is precisely the reason for the spread of Korean cultural products to various countries (Gunawaldena, 2019). The Hallyu media globalization strategy has influenced the lives of Asian people, especially the younger generation. At

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the beginning of the 21st century, the Korean wave became the winner to Bollywood and Hollywood, which had previously been popular media in Asia (Seo & Kim, 2020). In Indonesia, Hallyu appears through various types of media. In Indonesia, Hallyu is more popular in music that is widely loved by the younger generation. Hallyu in Indonesia is supported by the mass media; thus, this cultural phenomenon can influence the cultural identity of its fans (Kustiawan et al, 2023).

However, Korean music itself entered Indonesia later, Korean music only entered Indonesia in the early 2010s using the internet and weekly music shows on private television. The pioneer of Hallyu's entry into Indonesia was through television series that had entered a decade earlier than music. The entry of Korean television series in Indonesia was a trend from the 1980s on Indonesian television that presented East Asian series. The story of the Korean drama which was neatly packaged and was able to present handsome idol figures managed to the hearts of the Indonesian people. The great interest in Korean dramas in Indonesia can be seen by several national private television stations to broadcast the drama.

East Asian television drama series use the same narrative formula as films that were previously popular in Indonesia. Martial arts films, Kungfu, and romance dramas have become popular genres in East Asia due to the use of simple formulas and reflections of the communal desires of East Asian society (Peng, 2023). The development of drama in relation to each other influences its textual formulation. Japanese television dramas, or what Koichi Iwabuchi (2002) calls "trendy dramas", generally center on romantic stories between young professionals in urban environments. These thematic elements were then formulated in Taiwanese and Korean television dramas.

Referring back to the previous discussion, Korean dramas were formed in line with the development of Japanese dramas. As mentioned earlier, in the early 2000s, Korean dramas replaced Japanese dramas as a cheaper option for television stations in Asia. Korean dramas in the late 1990s and early 2000s had the same formula as Japanese and Taiwanese dramas, but the formula was reinforced with a more emotionally draining narrative (Yang, 2012). Korean cinema is more narratively accepted in the Asian market due to the incorporation of culture in the character's background to the core conflict of the story (Bowman, 2024).

In Indonesia, Korean dramas were not the first Asian dramas to become popular in Indonesia. In the 1980s, the classic Japanese series, Oshin, which aired on TVRI became a favorite of viewers at that time. In the 1990s, Mandarin colossal stories dominated television at that time. There were several series such as *Judge Bao, White Snake Legend*, this Mandarin colossal series reached its golden age in the era of *Return of the Condor Heroes* and *To Liong To. Journey To The West* aired on Indosiar in 1998 became the ultimate series for the popularity of Chinese colossal stories.

The colossal series in the early 2000s were replaced by classic drama series, around the intrigue of traditional Chinese families. Starting from the *Princess Shin Ye* series then continuing to the story of *Princess Huan Zhu* set in the ancient Chinese kingdom, then *Princess Pearl* and *Romance in The Rain* which took the background of a traditional Chinese family but with a more modern touch. However, these series from Japan and China could not maintain their existence so that they seemed to disappear.

The first Korean drama to appear on Indonesian screens was *Autumn in My Heart* or better known as *Endlss Love*. This series aired every Monday-Thursday at 18.00 WIB on Indosiar in 2002. Endless Love itself is the title of a Korean drama tetralogy directed by Yoon Seok-ho, Autumn in My

Heart is the first instalment of Endless Love Tetralogy which gained popularity in all over Asia. In South Korea, this series received a very positive response from critics and drama lovers, even this series is said to be a pioneer of melodrama stories there. In Indonesia, this story is very popular, several television stations have aired this story until 2012. Unlike series from other countries, the Korean Drama Endless Love became a doorstopper for the success of Korean dramas that appeared after it. The pounding of this Korean drama continued until it reached its peak at this time. So that drama titles such as *Jewel in The Palace, The Great Queen Seon Deok, Princess Hours, Coffee Prince, Secret Garden, Dong Yi; Jawel in The Crown, You Are My Destiny, My Princess, and Princess Prosecutor* have gained popularity in Indonesia.

2. Materials and Methods

Popular Culture and Psychoanalysis

The popularity of the drama Endless love can be analyzed in the context of literature or popular culture. Popular fiction can be said to be a record of life, and does not discuss much about life in isolation. It presents recordings of life that are close to the expectations of readers or viewers, therefore, readers or viewers will re-familiarize themselves with their experiences. Ideal popular literature will invite readers to identify themselves (Kayam, 1981). From the quote above, it is clear that the context of popular literature cannot be separated from the reader or audience. In popular literature, the reader or audience is the "king" who determines the good or bad of a work so that the work can be popular or perish.

According to Adi (2011) In relation to the reader or audience, popular fiction occupies two areas of analysis. The first is in the literary context that focuses on text analysis and the second focuses on the social or cultural context of society that centers on the impact and reflection of fiction on readers or viewers. These two contexts are closely related to how the popularity of popular fiction is formed. No matter how good the content presented by popular fiction is, it will be meaningless if it does not meet the tastes of a particular society. Cultural aspects seem to have little influence on the formation of taste in a society. For example, in a society that upholds Islamic values, fiction that raises a liberal romance will most likely not sell.

The theory relevant to the analysis of this model is Freudian psychoanalysis. Hope or taste can be associated with dream analysis. Dreams are manifestations of desires that are not conveyed by real conditions experienced by the dreamer, then dreams only reside in the unconscious. Dreams in Freud's sense (in Adi, 2012: 186) refer to an understanding that dreams are a fulfillment of wishes. Popular fiction then appears as a way for these hidden desires to come out (Adi, 2011:188). However, it should also be noted that the release of this desire is very dependent on whether the popular fiction can touch the hearts of the audience or not.

In the analysis of popular fiction, it is also necessary to look at the elements that form a popular fiction. However, unlike the elements of literary works, the elements in popular fiction are commonly called formulas. So, it can be said in general, formulas can be equated with elements. In addition to formulas, another important element in popular fiction is the archetype. Archetypes are elements that can be said to be universal (Adi. 2011:209). The approach used in this paper is the semantic approach. Adi (2011:229) explains that the semantic approach commonly used in researching popular fiction is to relate the characteristics of the fiction to the background of its emergence or popularity. This approach is based on the theories of formula and genre. Simply put, the method with this genre

approach is carried out by looking at why fiction can become popular and become a pioneer for other similar fictions and connecting it to culture.

3. Results and Discussions

3.1. Narrative Structure of Autumn in My Heart

Autumn in My Heart is a miniseries that aired for 16 episodes. The story begins when Yoon Joon-Suh was a toddler. Yoon Joon-Suh caused the exchange of his younger sibling with another baby. At that time, little Joon-Suh dropped one of the name cards on two baby cribs in the hospital nursery. A nurse then saw a name card that had fallen, the nurse immediately put the name card down and carried Joon-Suh out. However, the nurse put it upside down. They eventually grew into teenagers. Yoon Joon-Suh and Yoon Eun-Suh are the children of a wealthy professor who believes that they are biologically brother and sister. Joon-Suh and Eun-Suh are very close. They love each other like siblings.

Then an accident happened, when Eun-Suh tried to prevent her brother from taking revenge on Shin-Ae, Eun-Suh's class rival. But when at a crossroads, Eun-Suh was hit by a truck and had to be hospitalized for a long time. Eun-Suh turned out to have lost a lot of blood and had to have a blood transfusion immediately. When the doctor said that Eun-Suh's blood type was B, her parents were shocked, they both had blood type O. The father then investigated why that could happen. The investigation conducted by the father turned out to reap astonishing results, that Eun-Suh was actually switched with Shin-Ae when she was a baby.

The Yoon family decided to take their child, Shin-Ae and Joon-Suh to America. Ten years later Yoon Joon-Suh returned to Korea. Meeting Eun-Suh again left a feeling of deep love. However, when Joon-Suh's parents found out about this, they were angry and could not accept it. However, their relationship continued until one day Eun-Suh was diagnosed by a doctor as having leukemia. Eun-Suh's illness got worse. Eun-Suh fell into a coma. At that time, Joon-Suh learned the truth that Eun-Suh was seriously ill. Eun-Suh finally died, and told Joon-Suh not to follow her in death, and to continue living in the world. However, Joon-Suh at the end of the story is depicted as crashing into a truck passing by at the intersection where Eun-suh had also had an accident.

3.2. Formula analysis of Autumn in My Heart

The concept of romance formula according to Cawelti (1976) is a romantic relationship that usually occurs between women and men. Moral fantasy in romance is the victory of love, eternal love and love overcomes all obstacles and barriers. According to Cawelty, the romance formula lies in the romantic relationship between male and female characters that changes the physical and mental development of the characters. Changes in characters, especially female characters, are the core of the romance story. According to Radway (1991), the narrative structure of romance refers to changes in the main female character (heroine). Then Radway (1991:134) divides the development of the heroine into thirteen logical romantic relationship functions in the ideal romance narrative structure.

The first function in the romance formula is when the heroine's identity is destroyed due to the loss of the heroine's position from a safe and comfortable condition that is usually associated with childhood or family. The opening of a romance story almost all begins with the main character's

emotions, emptiness, and deep sadness due to the loss of something loved. In this miniseries, the first function can be seen when Eun-Suh accepts the fact that the Yoon family is not her biological family. Feelings of sadness begin to haunt Eun-Suh who cannot accept the fact.

Moreover, when Eun-Suh hears the news that the Yoon family will move to America. The Yoon family's move becomes a frightening specter for Eun-Suh. She feels a repeated loss, in addition to losing family ties, she has to lose her former family, especially her brother physically. The second function explained by Radway is that the heroine reacts antagonistically to the hero. In Autumn in My Heart after Joon-Suh returns to Korea, the two former siblings accidentally meet. Eun-Suh turns out to work part-time at the hotel where Joon-Suh is staying. Small conflicts color their meeting, so that sometimes a light comedy impression appears in this mini-series wrapped in tears. Radway's second function in this mini-series is a kind of oasis amidst the flood of tears. The audience is not only "satisfied" through sadness but also presented with fresh humor.

The seventh function is the heroine's response to the hero being cold and harsh. The point of this point is that the heroine acts harshly because of the hero's ambiguous nature or because of circumstances that force her to act like that. The cold attitude shown by the heroine may not be of her own will but because of external pressures. In this miniseries, the fifth function is seen when Joon-Suh's parents reject the love affair between Joon-Suh and Eun-Suh, Joon-Suh's parents consider that their relationship is still brother and sister even though there is actually no blood relationship between them.

Because of this, Eun-Suh finally acts coldly towards Joon-Suh. This function is usually a sign that a popular romance fiction will soon enter the climax, where many dramatic elements will scatter and will drain the audience's feelings. This usually appears because the hero will desperately try to get the heroine's feelings back in various ways. The ninth function actually has a causal relationship with the eighth function. Where it is said that the eighth function is where the hero is gentle towards the heroine. The ninth function should have appeared because the eighth function appeared first.

The ninth function is the heroine's warm response to the hero's gentle attitude. However, it happens the other way around in this miniseries. The ninth function appears first, Joong-Suh who is frustrated because Eun-Suh's attitude is getting "crazier" because she finds out that her "sister" has advanced leukemia. Joon-Sun's frustration is vented by getting drunk every night. Seeing her "sister" suffer, Uen-Suh finally begins to soften and respond to Joon-Suh's attention. Only after that does JoonSuh behave romantically and gently towards Eun-Suh.

By being carried or using a wheelchair, Joon-Suh always takes his "sister" for a walk on the beach where they always spent time there when they were children. Finally, on the "memory" beach, Joon-Suh expresses his deep feelings for Uen-Suh. Eun-Suh actually has had an emotional and sexual attraction for a long time, but she has kept her feelings for Joon-Suh to herself. Eun-Suh was initially confused about her feelings for Joon-Suh. Her feelings were very ambiguous because at first it was just a feeling between brother and sister. However, her feelings continued to grow and grow even though Joon-Suh's parents opposed it. After discovering that her love was love for a lover, Eun-Suh immediately responded to Joon-Suh's feelings for her. Eun-Suh's response was in accordance with the twelfth function which stated that the heroine responded to the hero's expression of love emotionally and sexually.

The twelfth function in a story is the resolution of the problems faced by the two main characters. However, in this story, even though the two of them were already bound in love, the problems faced

by the two of them were not over because what they faced was no longer family prohibitions or distance but death. The seventh function is the ultimate function that can be seen from this story. This function is where the hero and heroine are separated physically and emotionally. The seventh function in this miniseries is not a climax but a resolution. Eun-Suh suffered greatly from her leukemia so that Joon-Suh tried desperately to cure and make his crush happy. All the previous problems have been resolved but this time they have to face death. EunSuh finally could not fight her illness and died in Joon-Suh's arms. After Eun-Suh's death, JoonSuh became even more frustrated. His strong feelings for Eun-Suh made him not want to beseparated from her. Joon-Suh finally decided to crash himself into a truck to "meet" Uen-Suh.

3.3. Analysis of Autumn in My Heart Popularity

As explained in the introductory chapter, this paper will analyze the reader with Freud's psychoanalytic theory with the conceptual framework of effect impact theory and the method used is the semantic method. Before the airing of Autumn in My Heart, Indonesia was filled with love soap operas that took the background of endless family conflicts. In addition, the audience for romance stories in Indonesia are usually women. The stereotype that is attached to Indonesian women is that as domestic workers, it makes them weak because they do not get money from their work taking care of the household. The heroine in the soap opera story that is consumed by Indonesian women is too passive and does not fight back when she is being oppressed. So that the hidden desires of Indonesian women are not fulfilled by this.

Autumn in My Heart appears and can satisfy these desires. This can be seen from the second function formula which describes that Eun-Suh is a diligent worker, even though she is squeezed by poverty she can still resist the "temptation" of Joon-Suh as a handsome and rich man so that the antagonistic attitude shown by Eun-Suh is not a response to Joon-Suh's actions but is a resistant attitude to the temptation of a rich man, because Eun-Suh is an independent woman. In addition, as shown by the inverted formula eight and nine, it shows that women hold control over men. Eun-Suh accepts Joon-Suh's gentle behavior because Eun-Suh feels sorry for seeing her ex-brother in severe depression. This can clearly be said to satisfy the desires of Indonesian women that can be said to be trapped in the shadow of patriarchy. Autumn in My Heart offers a way out for the desires of Indonesian women as independent women and in control of men through the character of Eun-Suh.

In addition, the second function formula in this miniseries brings the audience into a logical story. Unlike love soap operas set against the backdrop of family conflicts that were rampant at that time, Autumn in My Heart brings a story with clear reasoning. The story carried by this miniseries tends to be light and short. This can be seen from several function formulas that appear with a causal relationship. Like the eighth and ninth function formulas, although their appearance is reversed, it is clear that the gentle attitude shown by the heroine is a response to the hero's actions.

The stereotype carried by Autumn in My Heart is the hero and heroine who are depicted as having good physiques. Good physiques are not always depicted with sexy bodies and long flowing hair for the heroine or large and muscular bodies for the hero. In this miniseries, the hero tends to have a thin and tall build. However, the hero becomes closer to the Indonesian female audience. The hero's build that appears in this miniseries becomes more real to be found in the real world. The ego in Freud's terminology operates following the principle of reality in its efforts to satisfy the id. So that the "pleasure" desired by the id becomes closer and more real. As a result, Indonesian female viewers

adore the stereotype brought by Autumn in My Heart, especially since the hero in this miniseries never acts rudely and is even very gentle as shown by the eighth function formula.

The popularity of this stereotype is also supported by Indonesian soap operas that use the stereotype of heroes who are inconsistent with their feelings and tend to be able to hurt women psychologically and physically. The function formulas that are popular in Indonesia have an impact on being applied to Korean dramas that aired afterwards. For example, the miniseries *Full House, Coffee Prince, Secret Garden, Dong Yi; Jewel in The Crown, You Are My Destiny, My Princess*, also use the function formula as in the second function formula in this miniseries. In the second function formula, it is described that the heroine is not tempted by what the hero has so that the heroine acts antagonistically. However, antagonistic behavior creates fresh humor that entertains the audience amidst the hustle and bustle of the core story. Then the reversal of the ninth and eighth formulas also became the main function formula that emerged from various miniseries as a formula to gain popularity in Indonesia.

4. Conclusion

The popularity of the miniseries *Autumn in My Heart* is the opening of Hallyu culture and a pioneer for the popularity of Korean dramas in Indonesia. The popularity of Autumn in My Heart is because this miniseries uses the Radway function formula which is reversed between the ninth and eighth functions so that it gives the impression that women are the ones who control men in matters of love. This clearly provides an escape to the desires of Indonesian female viewers who are still haunted by patriarchal culture, so that it has an effect on the popularity of the miniseries. In addition to the formula, the stereotype of the hero used in this miniseries is close to the reality of the lives of Indonesian women. The popularity of *Autumn in My Heart* has an impact on the emergence of miniseries that use the same formula and stereotype so that they also reap popularity and the most noticeable impact is the popularity of Hallyu culture in Indonesia.

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